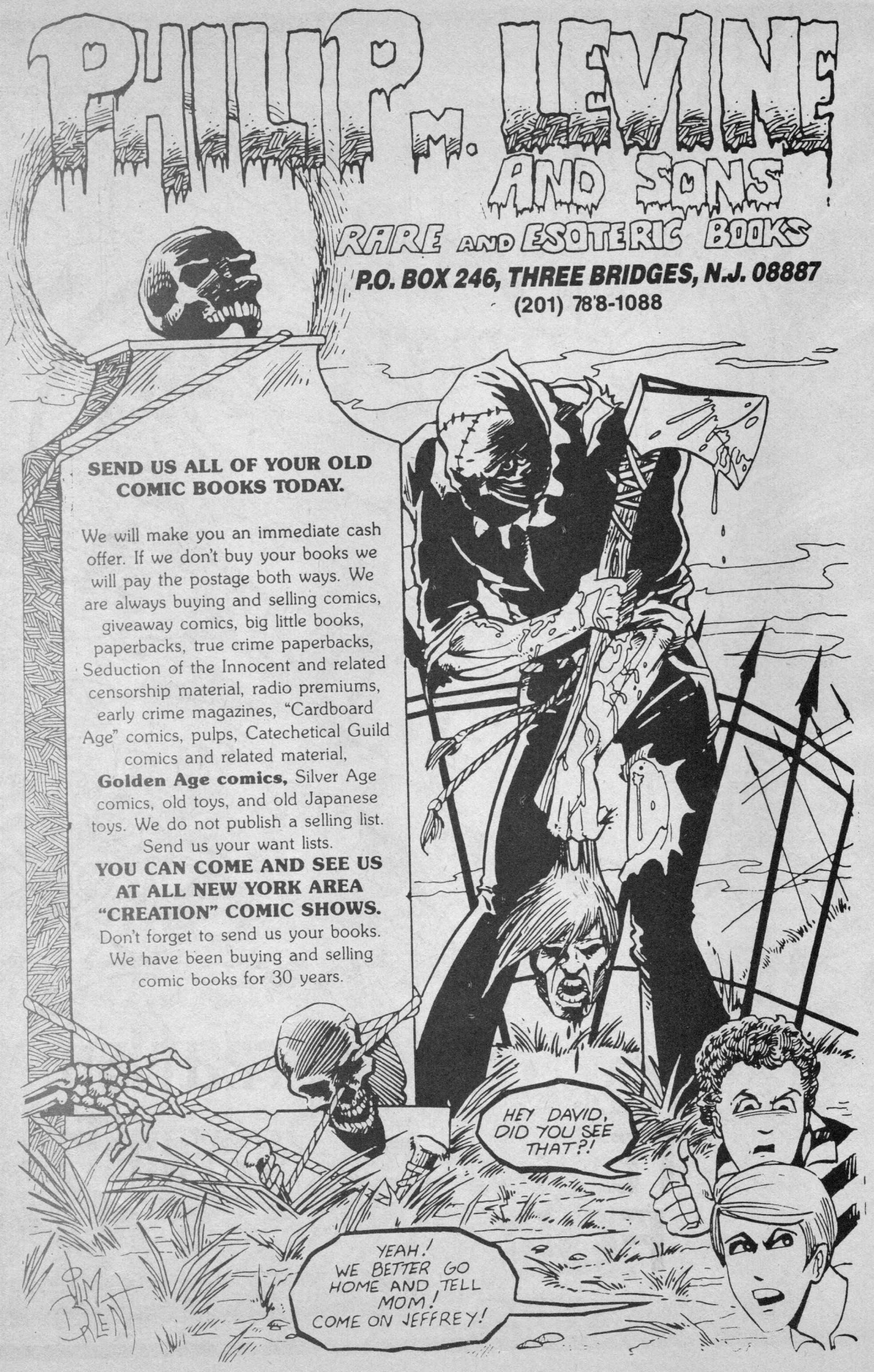
Creation
Convention
Fall/Winter 1987 Program Book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Fall/Winter 1987 Program Book
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UNCONVENTIONAL ENTERTAINMENT FOR FANS

THE FORCE WAS WITH US

by ADAM MALIN

THE FORCE WAS WITH US
Behind The Scenes At Creation Conventions Presents Starlog's Salute to STAR WARS

It was about a year and a half ago that Kerry O'Quinn, my good buddy and co-publisher of the Starlog Magazine Group, first approached my partner Gary and me about the concept of a tenth anniversary Star Wars weekend event, on the same grand scale as the 20th Anniversary Salute to Star Trek that we had done in 1986 at Disneyland. Coincidentally, we had been toying with a similar concept, and working with Starlog Group and Kerry has always proven enjoyable and satisfying. Over the next few months, I went to work securing the meeting space. I wanted a venue that was exceptional in all respects, reflective of Lucasfilm's own level of excellence. It had to be a hotel, with both meeting space and sleeping rooms on site. It had to be beautiful public space and guest rooms, fresh and crisp. We needed a massive theatre seating for the main auditorium, particularly for if and when George Lucas would appear (after all, we were dedicating this event to him!). We needed a healthy sized second track auditorium with strong audio-visual capabilities. And we needed oodles of exhibit space for the scores of dealers from around the world who would likely be a part of such an event, as well as for a proposed display of Lucasfilm/ILM props and artwork. The display was a personal desire for us, to create a museum of Lucas materials to outdo the beautiful Worldcon display I had seen in Los Angeles some years ago.

After an exhaustive survey, taking into consideration the desire to be near Disneyland (what with the Star Tours ride soon to open and our own mega-success there a year earlier) and accessible to fans both local and international, I narrowed my search down to three properties at Los Angeles airport (LAX as we call it). Ultimately it would be the Stouffers Concourse Hotel that was selected, for its combination of strong features. A brand new gorgeous property, packed with meeting space and ready to please, it would prove to be a fine choice. Meanwhile Kerry and Norman (his high powered partner) were busy working on convincing Lucasfilm of the validity and importance of this event, and trying to iron out the contractual aspects of the relationship. Down through the years Starlog has provided some wonderful coverage of Lucasfilm-related films, and they actually got George to agree to tentatively appear at the show, pending his schedule (by the time of the show George would be in full scale production on his next epic, the fantasy film WILLOW). The date was set: Memorial Day weekend 1987 - May 23-25. It would give us three days, enough time to fit in all the proposed programming and the crowds such an event would surely bring.

There were many concepts proposed for the program. George appearing was of course the zenith of the event, a once in a lifetime occurance if it were to happen. But Kerry, with his theatrical experience, conceived of an evening performance that would immerse all of us - including George - in the Star Wars universe. Plans called for us to have Darth Vader, Storm Troopers, R2 and C3PO all appear on stage in the midst of various sound and light effects, with George appearing out of the midst of this frantic excitement. A grandiose scheme indeed, but a challenge that would bring sweet results. Of course we also wanted to have special guests to pay homage to George, like the Academy Awards - both on stage and pre-recorded. And throughout the course of the weekend we would also have as many faces from the Star Wars universe as were available. Other program ideas included running the trilogy in 35 mm, a technically difficult procedure for a non movie theatre environment; presentations featuring the magicians of Industrial Light and Magic; discussions with the Disney Imagineering people who helped create the Star Tours ride; a host of contests and interactive events with the audience; various film and video shorts pertaining to Lucasfilm/ILM projects...the list went on and on.

Dave Hutchison, Starlog's science editor, would prove to be integral in assembling the technical people involved from Lucasfilm, ILM and Disney Imagineering. His knowledge and familiarity with their work and with the personnel helped bring the technically-based presentations together beautifully, with the help of ILM's Karen Dube. I was able to set up appearances with Peter Mayhew (Chewbacca) and Anthony Daniels (C3PO). Kerry got through to Billy Dee Williams and set him up for the engagement. Meanwhile, Gary was beginning his multi-tiered publicity campaign, one of our most successful ever. Strategy called for national ads in Starlog Group publications, massive direct mailings, media publicity in conjunction with Lucasfilm that netted us hundreds of major media, from Entertainment Tonight to USA Today...a smorgasbord of invaluable media plugs.

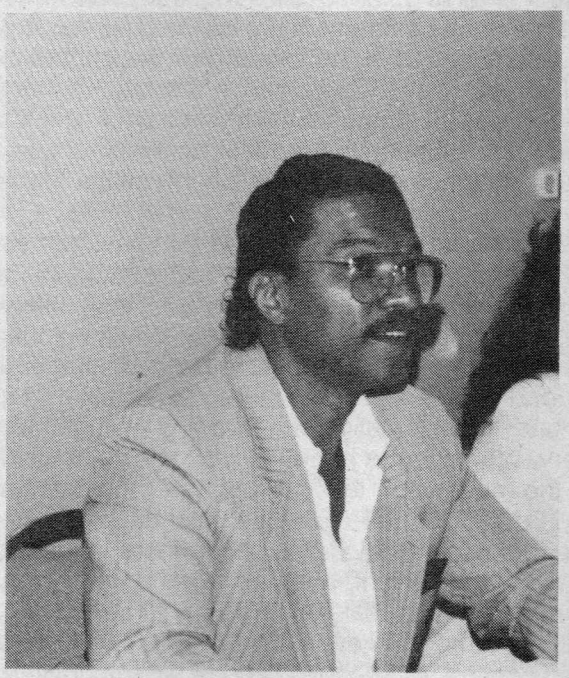
Working behind the scenes at Lucasfilm, several key players were helping to make this dream a reality. Howard Roffman, their VP of merchandising, was the man who really made the whole event possible. Juggling between his work on Willow and a hundred other Lucas projects, Howard still found the time to coordinate the development of the event. Lynn Hale in Lucasfilm publicity became a jack of all trades, handling many diverse details of planning. Judy Niles was helping to put together audiovisual materials, work on the practical reality of the developing stage performance (as well as George's part in it). She was also assisting in the creation of the Lucasfilm "Warehouse," as the museum display would be called, with David Craig. I soon discovered that David was the talented soul who concocted the Worlcon display that I had marvelled at. My discussions with him, while frustrating financially (the display cost a fortune to produce), soon convinced me that we would have a world-class display at the show. The photos accompanying this article should eloquently prove that!

Slowly but surely the event took on a life of its own, building momentum as we moved closer and closer to the weekend. Kerry, Howard and Anthony were working feverishly on the script for the play. The media were coming out of the walls like flies. Ticket orders, hotel reservations and phone calls beseiged the Creation offices. Excitement was running high. We knew this was going to be BIG! The time finally came and the Creation crew flew out to Los Angeles over the course of two days, with an even larger than usual load of material to take through the airports. Many legends have been written surrounding the huge loads of stuff that we are trucking through airports on a weekly basis, the hassles with porters, supervisors, luggage handlers (you know, the gorillas that stomp on your luggage on the other side of the metal wall), the lost luggage routed to Los Gatos, Brazil instead of Los Angeles, California...all those stories are true. We must have had 40 pieces of luggage with us that weekend - I felt like I was Joan Collins' wardrobe coordinator. Miraculously we got everything through, more or less intact, and fortunately the hotel was right there by the airport (now I saw one more good reason to hold the show there). Sure enough, my "hotel nose" (the one that sniffs out the beautiful properties) had come through and the Stouffers was every bit as elegant and upscale as we had hoped. Soon we had hooked up with Kerry and Norman and were reviewing the meeting rooms, beautiful but barely large enough to handle the anticipated hordes. Kerry handed me the script for the play and said, "Memorize this, you have 24 hours!" I was in charge of external technical coordination (sound and lights synched to Kerry's sound man, who would be running various music and pre-recordings). We had exotic AV equipment to set up, including light trees and mixers, spotlights, 35 and 16 mm projection, and a monster 30 foot screen that wouldn't be ready until mid day Saturday (we lived and died a thousand deaths over that horrible screen). Gary had to coordinate an incredibly complex exhibit set-up, broken down into a fleet of break-out rooms. Creation staffer Mike Ruggiero was handling technicals and coordination for the second track program upstairs, and he was dealing with various complications. Lynn and David were busy putting together the incredible "Warehouse" - what they did in 24 hours was astonishing.

Saturday, the first day of the program, came upon us and we battled to reach full readiness in time. As expected, the developing line of attendees stretched round the hotel. We opened, and it began. Kerry came on stage in track one ("Skywalker Ballroom" as it was dubbed) and offered an overview of the weekend. His excitement and enthusiasm were infectious. We brought out our first guest, Peter Mayhew. Peter is a gentle giant of a person, quiet and lovely, and he entertained the audience with his reminiscenses of production on the trilogy. Later that day he personally met with thousands of fans. Also going on that day was a Disney Imagineering presentation that discussed the making of the Star Tours ride. Steve Gawley from ILM gave a discussion on special effects (spfx as we call

it). Howard Roffman gave us a tantalizing glimpse of future Lucasfilm projects, including TUCKER and WILLOW. We ran the first of the trilogy in 35 mm in the big room, and happily, the system functioned perfectly. Rockwell International's brilliant and lovely spokesperson Anita Gale came down to captivate our audience as she discussed careers in our space program. Disney Imagineering gave a presentation on the making of the Michael Jackson CAPTAIN EO film. The Creation and Starlog staffs functioned wonderfully considering the volume of attendees. But the big day, Sunday, was yet to happen.

Sunday began bright and early with a dress rehearsal of the play. Kerry was feverishly directing the various players, including two technicians from Lucasfilm that were coordinating R2's radio control



Lando signs autographs: BILLY DEE WILLIAMS

movements (yes, we had the *real* R2!). We practiced various scenes, light and sound cues, entrances and exits (we had pipe and draped the entire stage, a major undertaking in itself although it looked beautiful) through curtains, R2's moves painstakingly rehearsed over and over. Behind stage, we had set up a dressing room with costumes meticulously set out ready to be donned by the actors. There was C3PO's famous gold armor, and the foreboding black and grey uniform of Darth. Seats were set around for various VIPs that would be taking part in George's well wishing. Anthony Daniels had not yet arrived from Atlanta (he would arrive approximately one and a half hours before play time). The time came and the show was opened to the public. We had some very special guests that day. Gary Kurtz, the producer of Star Wars and Return to Oz, spoke to the audience and answered questions. Gary Berman did one of his greatest No Minimum Bid Auctions ever (''Rip us off, we don't care!''). Terry Erdmann, our film publicist buddy currently promoting Willow, was there representing MGM's Spaceballs. Terry even brought Dark Helmet's costume down to the show, a real treat. We screened EMPIRE (what a fabulous film!). Billy Dee came down to the show and appeared onstage, first time before a convention audience. Afterwards he signed autographs and met with his legion

of fans - a very classy gentleman. Howard Roffman, along with two other long-time Lucas associates Charles Lippincott and Sidney Ganis, gave a fascinating discussion on the marketing of the trilogy. At 5 PM the main auditorium was emptied, and the final dress rehearsal for the play commenced. Anthony finally arrived (late as his plane was delayed) and we all frantically worked up to the last possible minute refining the production. Word filtered down to me that George had arrived and was brought to our media interviews lounge to meet with various reps. Nervously, we reopened the auditorium and started letting swarms of people in. There was a problem. It appeared that we had reached full crowd capacity for the room, and hundreds of fans were still waiting outside to get in. The hotel closed the entrances and told us not to allow anyone further into the room. It was horrible. I had visions of angry fans storming the doors, like the Who concert in Cleveland. In my mind the headlines read "Mob of screaming fans collapses walls of hotel ballroom!" Even as I imagined this, Gary had snuck around to the side of the ballroom, and like Toto pulling aside the Wizard's curtain, opened the side fire exit. A crowd came pouring in, thwarting the hotel's efforts! Happily, we had gotten everyone in, and the evening was about to begin.

The lights came down, and into the spotlight came Rick Overton. Rick is one of the most brilliant comedians ever, and certainly the best thing to ever happen to sci-fi fans. His inventory of Star Trek and Star Wars jokes had the audience rolling in the aisles. He is truly hilarious. After Rick's performance, Kerry came back on and began to speak, when suddenly a loud electrical sound was heard, and the stage lights started flickering. Then the room went dark. One could hear the trademark blips and beeps of R2, and he and C3 suddenly popped out of the curtain, much to the audience's delight. They were looking for Master George, and rumor had it he might appear at this convention. Suddenly, more loud sounds, and the famous Vader musical motif (kind of like Jaws) began. One could hear that famous breathing, and then, there he was - the Dark Lord himself, huge and threatening. And it was James Earl Jones' voice! (Kerry had gone into the studio in NY with James and prerecorded dialogue.) The audience went crazy. He proceeded to tell us funny things (example: "It is very hard to breathe in Los Angeles!"), and asked if anyone had seen his son. Then, he paused, and, stepping back, announced that the Force was very strong in the room. It could only be one person: George Lucas! And there he was, the man himself, creator of the entire mythos, out on stage before thousands of awestruck fans. The applause was like thunder - a truly transcendent moment. Vader bowed to George, George to Vader, and the Dark Lord left, leaving us with the man to whom this event was dedicated. George began to talk to us about what was happening in his life, about his work on Willow, the Skywalker Ranch, and the coming sequels to Indiana Jones and Howard the Duck (seriously the first, jokingly the second). Finally the lights came up a bit and he began to answer audience questions - a once in a lifetime opportunity to talk to the man. It wasn't long before the most asked question in fandom was put to him - will he be doing any more Star Wars movies? The answer was YES! The audience once again exploded. We had all travelled so many miles just to hear him say that one word! He said that the ideas were moving around in his mind and that when he had the chance, they would surface and he would go back into production. In the meantime, he was busy with Tucker and Willow, and next year with Steven Spielberg on Indiana Jones III. Then Kerry interjected that some special friends had written letters congratulating George on the tenth anniversary of the release of Star Wars, and he proceeded to read some wonderful letters from famous people, including one from Carrie Fischer thanking George for giving her the worst hairdos in the Galaxy! Next, we brought out some special guests who were on hand to salute George. They included Irvin Kirschner (director of Empire), Gary Kurtz, Sydney Ganis, and a surprise visitor - Gene Roddenberry! (Actually I had begged Gene to pull himself away from his work on Next Generation, and amazingly, he had made it.) Gene told George he was jealous of how great the Star Wars movies looked, but amusingly enough, it is George's own ILM that does the visual effects for the Trek films! Howard Roffman joined us, along with C3 and R2, and then I came out with a bottle of Dom Perignon (only the best for George) and poured the golden bubbly for all our human stage guests. Norman Jacobs joined us with a beautiful cake. We all toasted George's health, happiness and success, and the magical evening concluded. Afterwards, backstage, Kerry and I toasted each other and I got a chance to personally meet George - he looked fit and trim and healthy - how he does it with his schedule I'll never know.

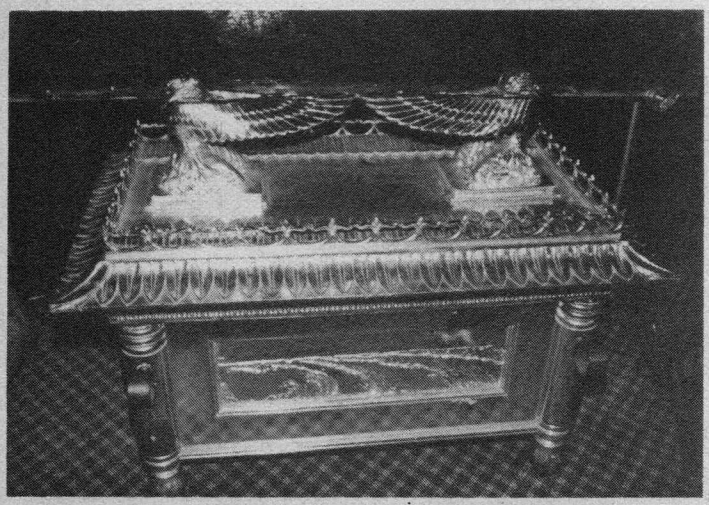
Monday's activities closed out the show. Anthony Daniels gave a tremendous presentation that the audience loved, and Rick Overton returned for another laugh-fest. Our costume parade featured some wonderful contestants and closed the weekend beautifully. The show ended, and history was made.

Subsequently, based on the good will and success of the event, Starlog/Creation made an agreement with Lucasfilm to produce four smaller versions of the Star Wars Festival in San Francisco, Detroit, Boston and New York, thus reaching most of the population of the country geographically. We eagerly anticipate these events and are working on them even as this goes to press.

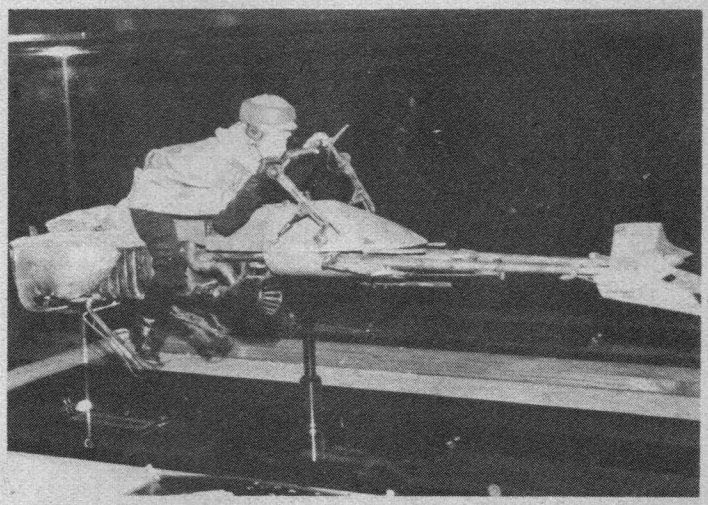
It would be impossible to thank all the people whose hard work went into the event. Surely everyone at Starlog, Lucasfilm, Disney, and ILM. George himself (who sent us a ten foot telegram thanking us afterwards - when he does something he does it in a big way!) surely deserves everyone's thanks. The entire staff of Creation Conventions - thank you all for an incredible effort. And finally, to all who attended - thank you. You made it all worthwhile. Truly, the Force was with us that weekend.

The one and only R2D2

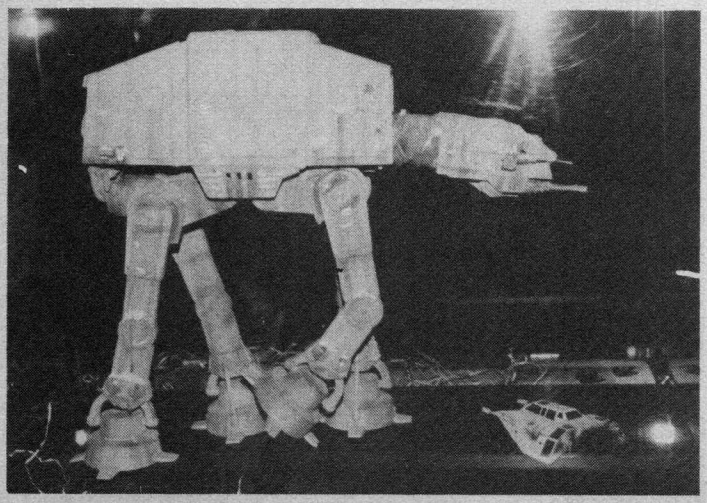
INSIDE THE WAREHOUSE



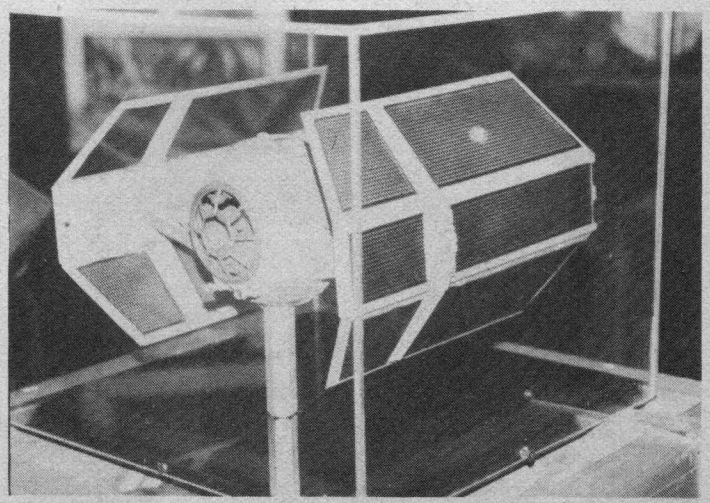
Can you believe it - the "Lost Ark" from Raiders!



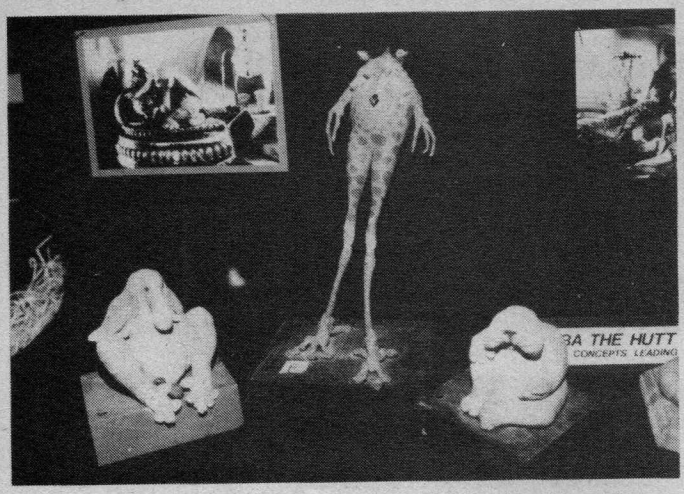
One of the speeder bike models from "Jedi"



An AT-AT: All Terrain Armored Transport, also known as an Elephant Walker; a stop motion model

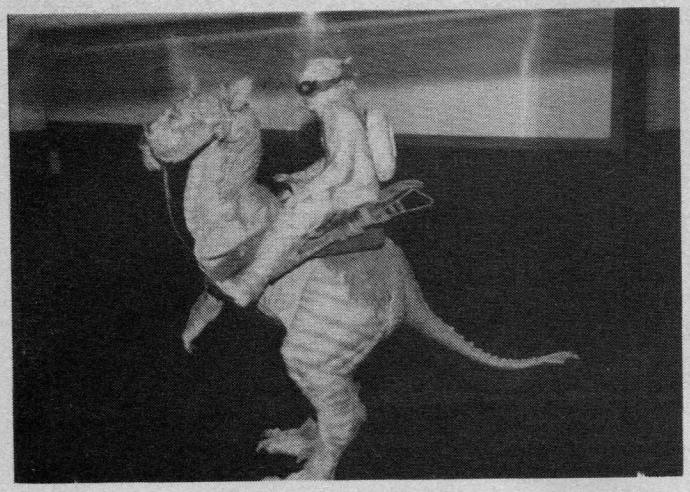


Darth Vader's fighter shuttle



Max Rebo's band from Jedi - some wonderful puppets

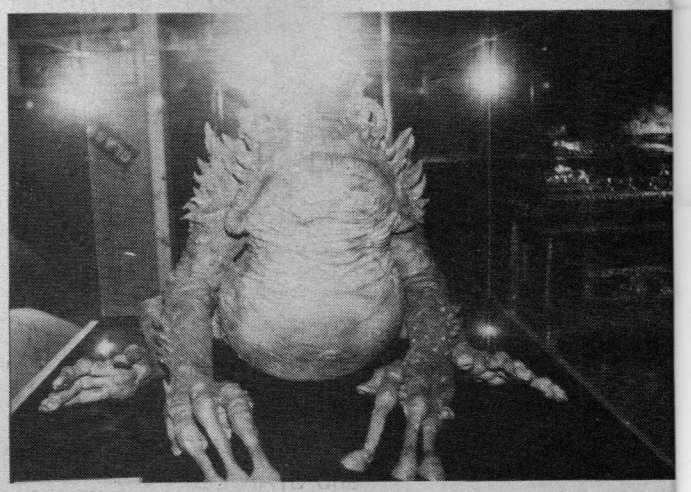
The Rancor Monster from the pit in "Jedi," a puppet



Stop motion Tauntaun from "Empire"

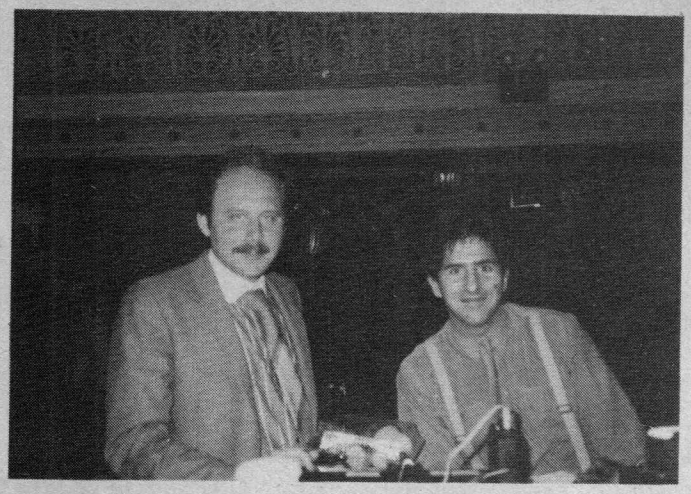
Imperial Guard helmet, an Ewok baby, and a Storm Trooper Helmet

Rebel pilot helmet, Boba Fett's helmet



Alien frog outside of Jobba's lair from "Jedi"

FACES AT CREATION PLACES



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Blake's 7's Vila, MICHAEL KEATING

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Sulu, master pilot and
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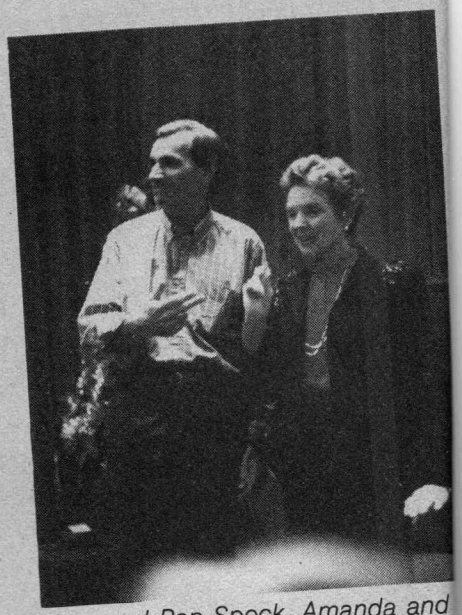
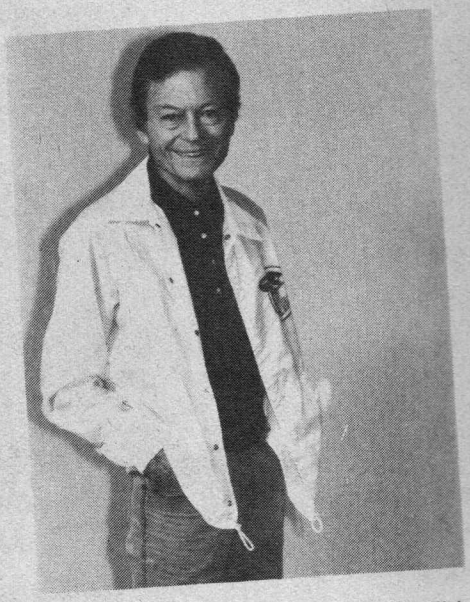
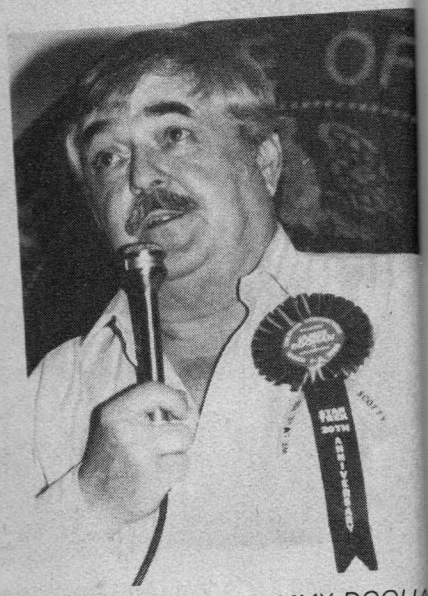


Mom and Pop Spock, Amanda and
Sarek - MARK LENARD and JANE WY

Is she or isn't she?
Saavik - ROBIN CURTIS

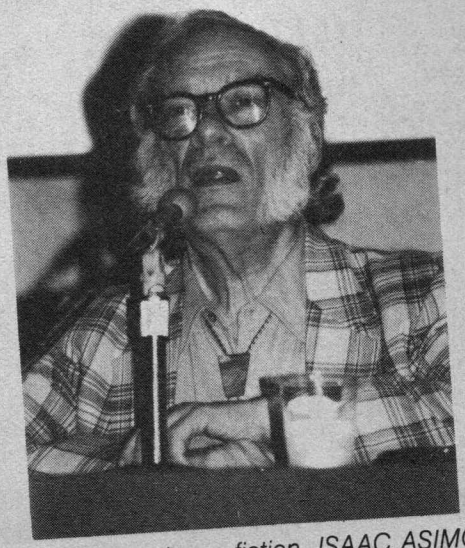


Our beloved Bones, DeFOREST KELLEY

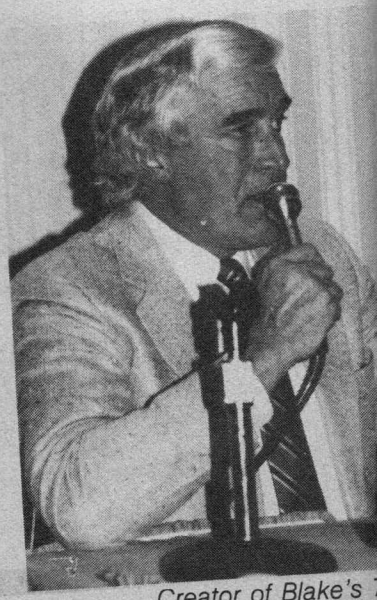


Good old Scotty, JIMMY DOOHA

Dr. Who's Nyssa - SARAH SUTTON



Master of science fiction, ISAAC ASIMOV



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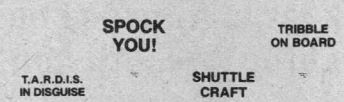

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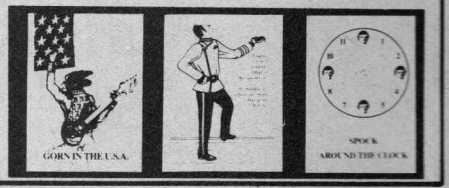

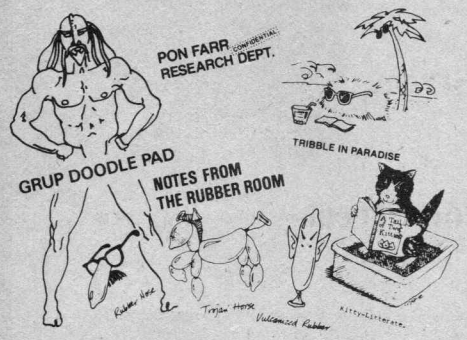

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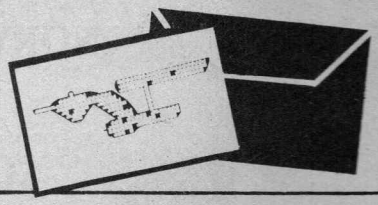

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NEW DNAGENTS, THE June, 1987 - Eclipse Comics

10-1st modern appearance Golden Age Airboy, The Heap; Flashback Golden Age Airboy, Valkyrie, Skywolf, The Heap, Misery, Iron Ace, Black Angel, Flying Dutchman, Bold Eagle, Goddess Ceres; The Heap origin re-told; New Wave cameo; 1st Dixon story; 1st Truman/Yeates art; (free 8pg. preview). [Same story as in *Scout* 9] $1.50 ☐

SCOUT June, 1987 - Eclipse Comics

9-1st modern appearance Golden Age Airboy, The Heap; Flashback Golden Age Airboy, Valkyrie, Skywolf, The Heap, Misery, Iron Ace, Black Angel, Flying Dutchman, Bald Eagle, Goddess Ceres; The Heap origin re-told; New Wave cameo; 1st Dixon story; 1st Truman/Yeates art; (free 8pg. preview). [Same story as in *The New DNAgents* 10] $1.75 ☐

AIRBOY July, 1987 - Present (No. 1-8, 16pgs., bi-weekly; No. 9-on, 32 pgs., bi-weekly) - Eclipse Comics

1-Death of G.A. Airboy; origin new Airboy; 1st modern appearance Hirota; Misery storyline begins. Dixon-story; Truman/Yeates-art; Woch/Truman-cover. $2.00 ☐

2-1st modern appearance G.A. Skywolf, Valkyrie, Misery, Birdie; 1st appearance Marisa; new costume Skywolf; Truman-cover. $1.00 ☐

3-The Heap app.; Woch/Blyberg-art; Woch/Truman cover. $1.00 ☐

4-Misery storyline continues; Truman-cover. $1.00 ☐

5-Revival of Valkyrie; Dave Stevens-cover. $2.00 ☐

6-1st modern appearance G.A. Iron Ace. 1st appearance Marlene, Wolfmark; New armor Iron Ace; Wolfmark storyline begins. Truman/Blaisdell-cover. $2.00 ☐

7-Woch/Butler-art; Gulacy-cover. $2.00 ☐

8-Woch/Blyberg-art; Henry/Truman-cover. $1.50 ☐

9-1st full-size issue; Wolfmark app.; Woch/Nelson-art; Bender/Truman/Yeates-cover. Skywolf back-up series begins: 1st modern appearance G.A. Flying Fool, Riot O'Hara, Wing Ding, Cocky, Judge, Turtle; re-intro Skywolf (original costume), Dixon-story; Elmore-art. $1.50 ☐

10-1st appearance Manic; Wolfmark app.; Manic storyline begins; Woch/Nyberg-art; Totleben-cover. Skywolf series: Death of Cocky, Judge, Turtle; Skywolf becomes outlaw; Skywolf loses original costume. $1.50 ☐

11-Origin Birdie; G.A. Airboy origin re-told; Truman-story; Dunn/Barta-art; Yeates-cover. Skywolf series: 1st appearance Ito; origin new costume Skywolf; Jaaska-art; Flying Fool text. $1.50 ☐

12-Iron Ace identity revealed; Re-intro. Flying Fool; 1st appearance Kip Thorne, Laverne (Skywolf's mom), Cow Girl; Woch/De Mulder-art; Dorman-cover. Skywolf series: Jaaska/Darrow-art. $1.50 ☐

13-Woch/Nelson-art; Truman-cover. Skywolf series: 1st modern appearance G.A. Bald Eagle; new costume Bald Eagle; Bald Eagle storyline begins; Lyle/Tanghal-art. $1.50 ☐

14-Iron Ace app.; Woch/Nelson-art; Woch-cover. Skywolf series: Bald Eagle storyline ends; Iron Ace text. $1.50 ☐

15-Manic storyline continues; Randall-cover. Skywolf series: Skywolf versus the Ku Klux Klan; re-intro G.A. Laverne; Bald Eagle text; Lyle/Henkel-art (mislabeled credits Woch/Henkle). $1.50 ☐

16-Death of Manic; Randall-cover. Skywolf series: Skywolf versus the Ku Klux Klan concludes. $1.50 ☐

17-Harry Truman app.; Misery returns; 3rd Mission storyline begins; B. Hampton/Blyberg-art; Steacy-painted cover. Skywolf series: 1st appearance Lacey; Lyle/Richardson-art. $1.50 ☐

18-1st modern appearance G.A. Black Angel; 1st appearance Holly; Veitch-painted cover. Skywolf series: Skywolf returns to Air Force; Korean War storyline begins; Lyle/Nelson-art. $1.50 ☐

19-1st modern appearance G.A. The Rats; 1st appearance new Cheesy; Rats storyline begins; Randall/DeMulder art begins; Parkinson-painted cover. Skywolf series: Bald Eagle returns. $1.50 ☐

20-1st appearance Rat Mother; Gulacy-cover. Skywolf series: Korean War storyline continues. $1.50 ☐

21-1st appearance Lester Mansfield; Kip Thorne app.; Arctic Deathzone storyline begins; Evans-cover. Skywolf back-up: flashback Skywolf's dad; 1st appearance El Lobo Alado (Skywolf's dad, The Winged Wolf), Pancho Villa, La Arpia; Micheluzzi-art. $1.50 ☐

22-Arctic Deathzone storyline continues; Wagner-cover. Skywolf series: El Lobo flashback continues; Spiegle-art. $1.50 ☐

23-Arctic Deathzone storyline concludes; Nolan-cover. Skywolf series: G.A. Black Angel returns. $1.50 ☐

24-The Heap returns; Truman-cover. Skywolf series: Korean War storyline continues. $1.50 ☐

25-1st appearance Manure Man; The Heap app.; Origin Manure Man text; Yeates/Johnson-art; Yeates-cover. Skywolf series: Riot O'Hara, Ito return. Yakuza storyline begins. $1.50 ☐

26-1st modern appearance G.A. Flying Dutchman; Misery returns; Manic revived; 1st appearance Road Rats; Road Rats storyline begins; Kwapisz/DeMulder-art; Randall-cover. Skywolf series: Yakuza storyline concludes. $1.50 ☐

27-Iron Ace, The Heap app.; Valkyrie cameo; new armor Iron Ace; Randall/DeMulder-art; Randall-cover. Skywolf series: Riot O'Hara/Skywolf love affair begins; Spiegle-art. $1.50 ☐

28-Road Rats storyline continues; Woch-cover. The Heap back-up story (continues in *Airboy and Mr. Monster Special* #1): Mr. Monster x-over; 1st appearance Black Axis; Gilbert-story; Gilbert/Pacella-art. $1.50 ☐

AIRBOY AND MR. MONSTER SPECIAL August, 1987 (One-Shot) Eclipse Comics

1-Story continues from Airboy #28; Airboy, The Heap, Valkyrie, Mr. Monster app.; 1st appearance The Beacon; Gilbert-story; Gilbert/Pacella-art; Gilbert/Pacella-cover. $2.00 ☐

VALKYRIE! May, 1987-July, 1987 (mini-series) (Baxter paper) Eclipse Comics

1-1st appearance Steelfox; Marlene app.; Airboy, Skywolf cameo; Dixon-story; Valkyrie text (origin retold); Gulacy/Blyberg-art; Valkyrie pin-ups by Leialoha, Elmore, Kida; Gulacy-cover. $2.00 ☐

2-G.A. Black Angel app.; origin new Black Angel (Holly); 1st appearance substitute G.A. Valkyrie; Valkyrie pin-ups by Stout, Anderson, Bolland; Gulacy-cover. $2.00 ☐

3-Substitute G.A. Valkyrie revealed; new Black Angel permanently dons costume; Valkyrie pin-ups by Truman, Jones, B. Hampton/Yeates; Gulacy-cover. $2.00 ☐

AIR MAIDENS SPECIAL August, 1987 (One-Shot) (Baxter paper) Eclipse Comics

1-Origin La Lupina (Marisa); Valkyrie, new Black Angel, Marlene app.; Dixon-story; Elmore-art; Elmore-cover. $2.00 ☐

VALKYRIE! Spring, 1982 (80 pgs., black & white, squarebound) Ken Pierce Books

All five of the classic Golden Age encounters between the G.A. Airboy and Valkyrie; origin Valkyrie; Skywolf, Cocky, Misery app; introductions by Alex Toth and Catherine Yronwode; reprinted from *Air Fighters Comics* Volume 2/no. 2, Volume 2/no. 7, *Airboy Comics* Volume 2/no. 12, Volume 3/no. 6 and Volume 3/no. 12. $5.95 ☐

DAVE STEVENS POSTER June, 1987 (22"×34" full-color poster) Eclipse Comics

7-The Return of Valkyrie!; reprinted from the cover to *Airboy* #5; Dave Stevens-art. $5.95 ☐

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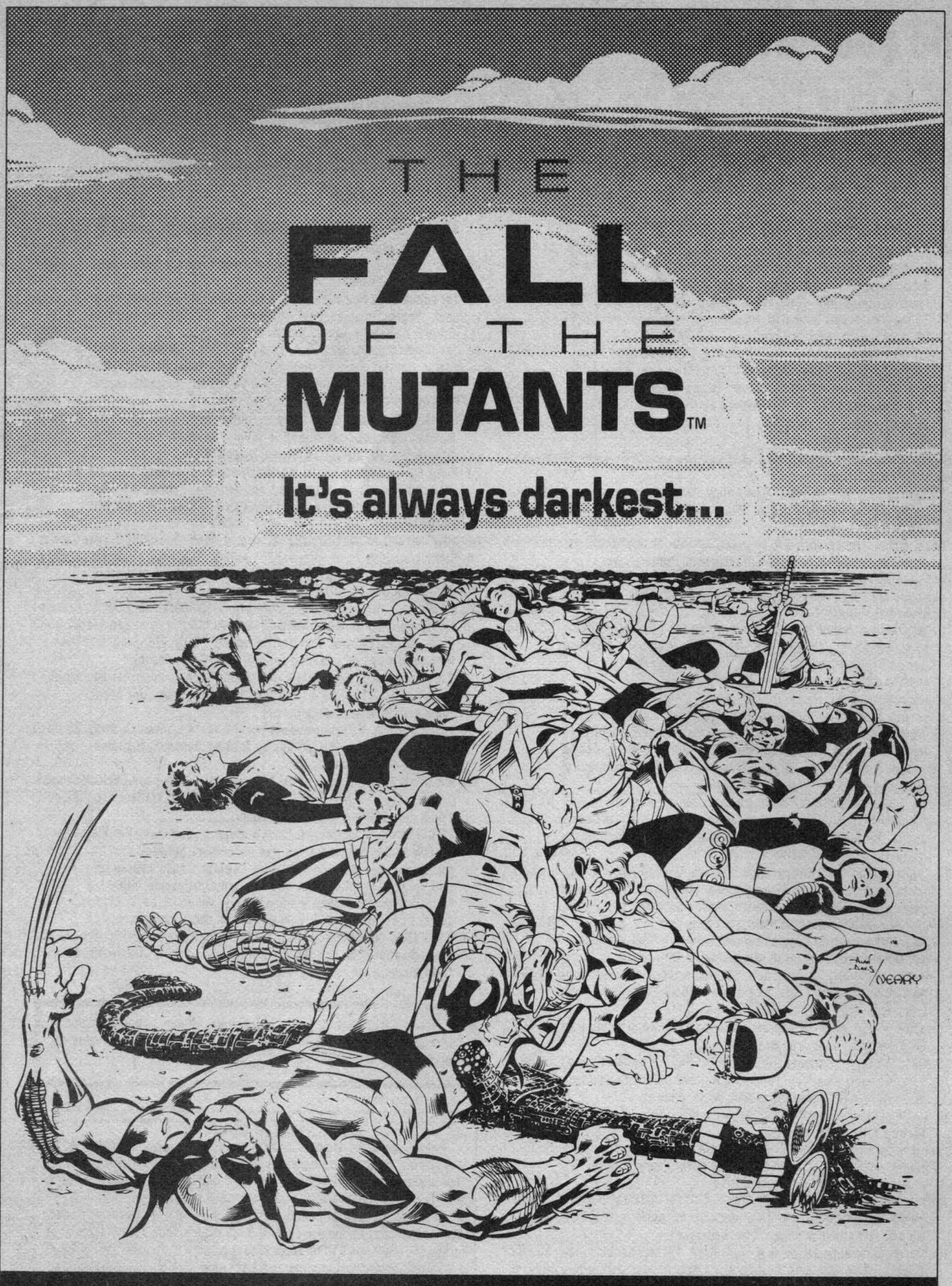

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